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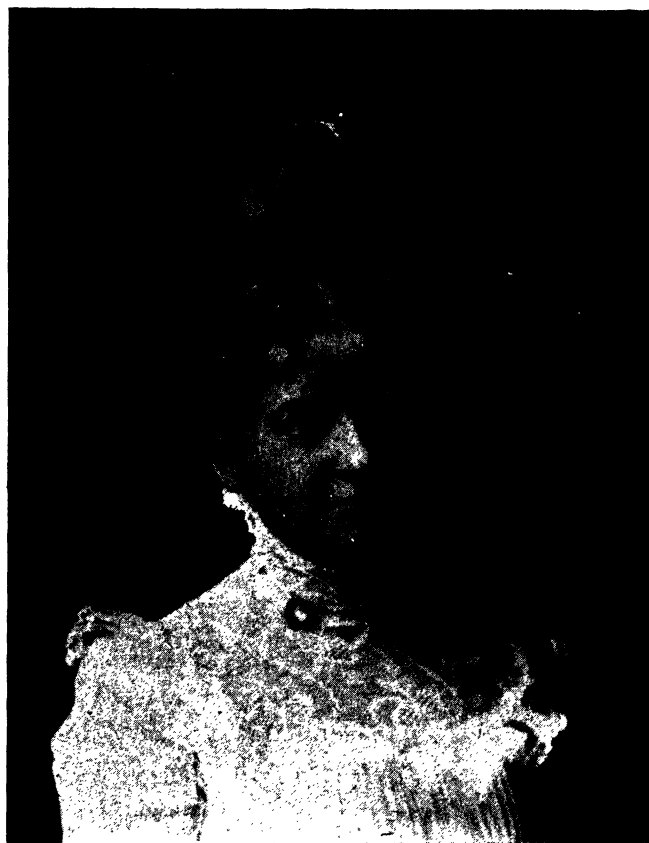
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Volume III. \* Number 3.

Chicago, January, 1900.

# The Musical Critic



MARY FLORENCE STEVENS.

T. FALTY, CHIC



MADAME MARGARETHA WUNDERLE.

# The Musical Critic.

Volume III.

CHICAGO, JANUARY, 1900.

Number 3.

## NEWS AT HOME.

Active preparations are in progress for the next biennial musical festival at Cincinnati, which takes place next May. Mr. Thomas was in Cincinnati during the early part of last week superintending the chorus rehearsals and conferring with the Board of Managers. The chorus this season is larger than for many years, numbering nearly 500. Some of the choral works in course of preparation are Stanford's ode, "East and West," Mendelssohn's "St. Paul," and the Brahms "Requiem." Among the orchestral works mentioned for performance are Tchaikowsky's "Manfred" and Liszt's "Faust" symphonies, and other equally important compositions.

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Henry W. Savage, the proprietor of the Castle Square Opera company, has acquired the American rights of Niccola Spinelli's opera, "A Basso Porto" ("At the Lower Harbor"), a work which will be presented for the first time in English on any stage by the St. Louis section of the Castle Square company at the Exposition Music Hall in that city on Jan. 8. Spinelli is a Neapolitan, and his opera deals with a tragic delineation of life among the lower classes of Naples. "A Basso Porto" is one of the most notable of recent operatic successes. It was first produced some four years ago, since when it has gone the rounds of the principal cities of Italy, Germany, Austria and Russia, scoring a long series of pronounced successes. Fanny Moran-Olden (the wife of Herr Theodor Bertram, the basso, who made his American debut at the farewell matinee of the recent grand opera season at the Auditorium) created the role of the heroine at the initial German presentation. Selma Kronold, who is announced to appear at the Studebaker during the forthcoming season of grand opera, also sang this part in Cologne. This work and Puccini's "La Boheme" are two recently written Italian operas which we possibly might have missed hearing, in English, at least, had it not been for the enterprise of the Castle Square company. Mr. Savage witnessed a performance of "A Basso Porto" at the Court Theater in Berlin last summer, and at once secured the rights of performance for the United States.

\* \* \*

The Calumet club gave the first of its season of afternoon musicals, Dec. 10, at the clubhouse, Twentieth street and Michigan avenue. An audience of several hundred was present. Mr. Herbert Butler, violinist, and Mr. Leopold Godowsky, pianist, presented the following programme:

Violin—Romanze et alla Zingara, Wieniawski, Mr. Butler.

Piano—(a) Impromptu, F sharp, Chopin, (b) Berceuse, Chopin, (c) Ballade, A flat, Chopin, (d) Scherzo, C sharp minor, Chopin, Mr. Godowsky.

Violin—(a) Mazurka, Zarzycki, (b) Le Cygne, Saint-Saens, (c) Waltz, Chopin, (d) Third Polonaise, Wieniawski, Mr. Butler.

Piano—(a) Eclogue, Liszt, (b) At the Spring,

Liszt, (c) Concert Study, F minor, Liszt, (d) Waldesrauchen, Liszt, (e) Spanish Rhapsody, Liszt, Mr. Godowsky.

Mr. Butler's accompaniments were played by Mr. Howard Wells.

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Grand opera in English is the attraction at the Studebaker. The New York section of the Castle Square Opera company inaugurated a three months' season with a spectacular performance of Verdi's "Aida" the past week, and its reception is undeniably conclusive of a most successful season.

The Castle Square company first presented "Aida" in the vernacular at the American Theater in New York in October, 1896, since when it has remained one of the most popular and successful operas in the repertoire of this organization. The staging of this work offers splendid opportunities for spectacular effects and in this connection the Castle Square company costumes and scenery are of unusual richness. The English text has been prepared with great care, and in its endeavor to give to this brilliant opera a thoroughly adequate presentation the management arranged for an enlarged orchestra, which is under the direction of Adolph Liesegang throughout this engagement. Adolph Rosenbecker, the local violinist, will be the concertmeister, and the stage management is in the hands of William Parry.

The list of soloists is a large one, and many of these singers were heard during the week, inasmuch as "Aida" has, through the alternating system, an almost complete double cast, which was as follows:

Aida.....Adelaide Norwood, Yvonne de Treville King.....E. N. Knight  
Amneris.....Mary Linck, Bernice Holmes  
Rhadames.....Joseph F. Sheehan, Harry Davies  
Ramfis.....W. H. Clark, F. Belcher  
Amonasro.....Harry Luckstone, William Mertens  
Messenger.....A. Lellman  
Priestess.....L. Cylva

"Romeo and Juliet" is announced for the week of Jan. 1 and "Mignon" for the following week of Jan. 8.

\* \* \*

Hepburn Johns, dramatic and music editor of the Chicago Chronicle, died at his apartments in the Plaza, Wednesday morning, Dec. 20, at 4:30 o'clock, of pneumonia. He had been ill but a few days. Mr. Johns was one of the best-known writers on dramatic affairs in America, admirably equipped, by natural aptitude and long study of plays and of players, to write of dramatic art and of the lives and personalities of the people of the stage.

As a critic he was just and appreciative, and his charming literary style, with its breeziness and color, insured a wide reading and considerable influence for his criticisms.

Mr. Johns' genial personality made him a wide circle of friends, who will feel his loss deeply.

\* \* \*

The song recital of Mrs. Minnie Fish-Griffin and Arthur Van Eweyk, given under the direction of Ar-



thurs J. Wessels, at University hall, Thursday evening, Dec. 21, suffered in attendance, it being Christmas week.

The recital was a very enjoyable one. Mrs. Griffin is a capable soprano, having a voice of good quality, well cultivated, and talent above the ordinary.

Mr. Van Eweyk has a beautiful barytone voice of splendid quality, and is possessed of a most artistic power of interpretation. He was hampered evidently by the very poor piano accompaniments played by Allen H. Spencer.

The programme was composed of compositions of Schubert, Schumann, Henschel and Chadwick, several songs of Loewe, three by Hugo Kaun, the Milwaukee composer, and some songs in manuscript by Mrs. A. O. Mason, Sigmund Lundsberg and Harold Hammond, dedicated to Mrs. Griffin.

At the Auditorium Thursday evening, Dec. 21, a large audience was present to hear a concert given by the band of the First brigade, I. N. G., under the direction of A. F. Weldon, its leader.

The programme was well given and the numbers were enthusiastically applauded. The concert opened with the "Seventh Army Corps March," a composition by Director Weldon.

\* \* \*

Miss Vera Eva Roberts, the promising young Peoria singer, has signed a contract to sing in grand opera during the forthcoming season in Frankfort and Dresden. This has been the ambition of herself and her friends, and it is a source of much gratification that she has been recognized by the foreign masters. She came home from her studies about a year ago and gave a series of recitals, in which she displayed remarkable progress and promise. Her father, who is a farm implement dealer here, has cabled her power of attorney in order to make her contract valid.

\* \* \*

Miss Maude Reese Davis of Los Angeles, Cal., for two years a soprano singer with Sousa's Band, was married at Glens Falls, N. Y., Dec. 12, to Herbert Merrill Quinby of Detroit.

\* \* \*

Miss Blanche Deering was heard in a piano recital at Kimball Rehearsal hall, Tuesday afternoon, Dec. 12. The programme comprised the Raff Suite in E minor, opus 22, the first movement of the Grieg A minor concerto, Bach's D major prelude and fugue, Schumann's "Traumes Wirren," two Chopin etudes, and other numbers by Arthur Foote, E. A. MacDowell and F. A. Porter. All were played from memory and aroused considerable interest.

\* \* \*

Mr. Harry Dimond, violinist, was the assisting soloist at the Mendelssohn Quartette's concert, given at Oakland Music hall, on Thursday evening, Dec. 14. The following is the programme given:

Quartette from "The Fair Maid of Perth," Bizet; (a) Selection, Sabori; (b) Selection, Sarasati, Harry Dimond.

Aria—"O Mio Fernando," Donizetti, Esther May Plumb.

Duet—Mira la Bianca Luna, Rossini, Jane Mackintosh and Charles Fulton.

Song—"Marching Along," Maude Valeria White, H. Burgess Jones.

"Little Johnny Horner" (quartette), Caldicott; song, "Blossoms," Corbett, Miss Mackintosh.

Andante and Rondo, Wieniawski, Mr. Dimond.

Trio—"Queen of the Night," Smart, Miss Mackintosh, Miss Plumb and Mr. Jones.

"I'll Sing Thee Songs of Araby," Clay, Mr. Fulton.

"Spinning Wheel Quartette," ("Martha"), Flotow.

\* \* \*

At his concert, given Thursday evening, Dec. 14, at Central Music hall, Whitney Mockridge, the well-known and popular tenor, scored a complete success. He was ably assisted by Miss Helen Buckley, soprano; Mrs. Weakley, contralto; Miss Agnes Pringle, Violiniste, and Bicknell Young, barytone. The programme in full is as follows:

Violin, "Legende," Wieniawski, Miss Pringle.

Recitative and aria, "And She Says True," Goring-Thomas; "O Vision Entrancing," Mr. Mockridge.

"The Sands o' Dee," Clay, Mrs. Weakley.

"O, for a Burst of Song," Allitsen, Mr. Young.

Aria, "Farewell, ye Hills," Tschaikowsky, Miss Buckley.

Concerto for violin, Adagio and Finale, David, Miss Pringle.

Spinning quartette ("Martha"), Flotow, Miss Buckley, Mrs. Weakley, Mr. Mockridge, Mr. Young.

"That Sweet Garden" (new), J. W. Baume; "Before the Dawn," Chadwick, Mr. Mockridge.

"Husheen," Needham; "May Morning," Denza, Mrs. Weakley.

"Come Down to the River To-night," Gaynor, Mr. Young.

"Adieu de L'Hostesse Arabe," Bizet, Miss Buckley.

Recitative and aria, "Ye People Rend Your Hearts," Mendelssohn; "If With All Your Hearts," Mendelssohn, Mr. Mockridge.

Violin, Reverie, Vieuxtemps, Miss Pringle.

Quartette from "Rigoletto," Verdi, Miss Buckley, Mrs. Weakley, Mr. Mockridge, Mr. Young.

\* \* \*

The programme for the meeting of the West End Woman's clubs on Friday afternoon, Dec. 15, was as follows:

Piano, "A Summer Night," Arne Oldberg; "Twilight," "A Song Without Words," "The Elf," "Will o' the Wisp," "On the Lake," "Dance of the Brownies," "Sunrise," Mr. Arne Oldberg.

Songs, (a) "Stagirus" (MSS.), Miss Eleanor Smith; (b) "Under the Greenwood Tree," Miss Eleanor Smith; (c) "Fairy Folk," Miss Eleanor Smith, Miss Helen Goodrich.

Piano, (a) "Valse Elegante," Henry Schoenfeld; (b) "Autumn," William H. Sherwood; (c) "Exhilaration," William H. Sherwood, Miss Georgia Kober.

Songs, (a) "Die Wasserrose," Miss Marguerite Melville, New York; (b) "Einkehr," Miss Marguerite Melville; (c) "Laut und Traut," Miss Marguerite Melville, Miss Helen Goodrich.

Piano, (a) "Menuet," op. 12, No. 2 (dedicated to Miss Dingley), Leopold Godowsky; (b) "Melodie Meditative," op. 15, No. 1, Leopold Godowsky; (c) "Barcarolle valse," op. 16, No. 4, Leopold Godowsky, Miss Blanche Dingley.

Trio in A major, op. 13, Frederick Grant Gleason,

Miss Fay Hill, piano; Miss Bessie Marshall, violin; Miss Rosalie Jacobsohn, violoncello.

Songs, (a) "If I Knew," Mrs. Jessie L. Gaynor; (b) "Because She Kissed It," Mrs. Jessie L. Gaynor; (c) Indian Love Song, Mrs. Jessie L. Gaynor, Mr. Conrad Bryant Kimball, accompanied by Mrs. Gaynor.

Piano, (a) Nocturne, John A. Carpenter; (b) Serenade, John A. Carpenter; (c) Danse Mignonne, John A. Carpenter, Mr. John A. Carpenter.

\* \* \*

Julie Rive-King, the well-known pianist, gave a recital, Friday evening, Dec. 8, at University hall, Fine Arts building. Mme. Rive-King has been heard at many of the Chicago orchestra concerts and was soloist with the Anton Seidl orchestra during the tours of 1897 and 1898.

Her programme, a well-chosen one, and artistically interpreted, including compositions of Schumann, Bach, Beethoven, Chopin and Brahms, the Strauss-Taussig "Man Lives But Once," and the following less known works: "Minuetto in B flat;" Conrath, prelude, C sharp, minor op. 3, No. 2, Rachmaninoff; "Gondoliers," op. 12, No. 1, Kroeger, and her own "Polonaise Heroique," E flat, and "Weiner Bon Bons," Strauss-Rive-King. Her programme closed with the twelfth Hungarian rhapsody of Liszt.

\* \* \*

Miss Genevieve Jones, soprano, gave a recital at Kimball hall, Friday evening, Dec. 8, with the assistance of Mr. T. S. Bergey, barytone, and Mrs. Bergey, accompanist. The programme was admirably interpreted and warmly applauded by the audience present.

\* \* \*

Mrs. Martin Cahn sang with great success at the Women's Aid Society, Dec. 26. Mrs. Cahn is rapidly gaining notice as a concert singer, as her numerous engagements the past month will attest.

\* \* \*

A large audience assembled at the Auditorium, Monday evening, Dec. 25, to listen to the Apollo club's performance of Handel's "Messiah."

The performance as a whole did not reach a realization of the ideal. The chorus work and the orchestral accompaniments were quite often very ragged and uneven. The choruses—"And the Glory of the Lord," "Glory to God," "For Unto Us," and the "Hallelujah"—were fairly well given.

The soloists were local singers, with the exception of Arthur Van Eweyk, the basso. The tenor part intrusted to Glenn Hall was given a refined interpretation.

Mrs. M. Marie White Longmann, who sang the contralto solos, has a sweet voice and her work was thoughtfully sung. Miss Lillian French sang the soprano solos splendidly. Her voice is clear and of brilliant quality. Her phrasing is musicianly, and her interpretation most intelligent. Mr. Van Eweyk's solos were quite acceptable.

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At North Side Turner Hall Thursday evening, Dec. 28, the Swedish Glee Club and the Svithiod Singing Club began their Christmas and New Year's musical carnival. The singers were under the direction of Prof. John R. Ortengren and John L. Swenson. Miss Bessie Lay, the soprano singer, and Miss Winifred Townsend, violinist, appeared, the folk songs of

Sweden forming the programme. Friday night "Pinafore" was sung; a chorus of seventy-five assisting the principals. Saturday evening Gus Wicklund's arrangement of the operetta by Bellman. "En Afton pa Tre Byttor" was sung, great attention being paid to costuming and a costume ball following the opera. Jan. 7 "Pinafore" is to be repeated at the South Side Turner Hall.

Principal parts in the two operas will be taken by Mrs. Stefania Hedin, Mrs. Ida Linn and Mrs. Anna Pfeil, Gustof Lindquist, Joel Mossberg, Knut Schroder and Fred Franson. The executive carnival committee is made up of Gus Lundquist, chairman; Gus L. Swenson, treasurer, and Charles J. Erickson, secretary.

\* \* \*

A testimonial concert by the Chicago Marine Band to its conductor, Mr. T. P. Brooke, will be given Sunday afternoon, Jan. 7, at the Grand Opera House. The band will be augmented to sixty musicians for this concert and be made up of the city's best instrumental players, who have volunteered with the regular members.

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The programme of last week's orchestral concert was made up of modern works representing composers German, French, Russian and American, the latter referring to the Chicago writer, Henry Schoenefeld, whose charmingly beautiful compositions "Impromptus for String Orchestra" were played under his direction. The programme in full was:

Symphonic fantasia, "Italy".....Richard Strauss  
On the Campagna, Among the Ruins of  
Rome, On the Shores of Sorrento, Neapolitan  
Folk-Life.

Valse de concert, Opus 47.....Glazounow  
Marche Heroique.....Massenet  
Ballad on a Norwegian folk song.....Roentgen  
Impromptus for string orchestra.....Schoenefeld  
a. Meditation. b. Valse Noble.

Bacchanale march, "Tannhauser".....Wagner

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Leopold Godowsky will play the Brahms "first concerto in D minor" at his appearance as soloist with the Thomas Orchestra.

\* \* \*

At the Auditorium, the Apollo Club will give its third concert Monday, Feb. 26, 1900, assisted by the Chicago Orchestra. The programme is as follows:

Motet—I Wrestle and Pray.....Bach  
1 a The Brook .....MacDowell  
2 b Slumber Song.....MacDowell  
3 Two Lovers (by request).....Hecht  
4 Daybreak .....Gaul  
5 a Rosamunde .....Chaminade  
b Hunting Song.....Smart  
6 150th Psalm.....Randegger  
Barytone.....Mr. David Bispham  
Violin.....Mr. Leopold Kramer

\* \* \*

Signor Marescalchi will sing in a sacred concert at St. Bernard's Church, Sunday, Dec. 10, 8 p. m.

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A musicale was given by the Joseph Vilim American Violin School, with the assistance of Mr. Homer Grunn, pianist; Mr. Emmet Lennon, tenor, and String

Orchestra, at Kimball Recital Hall, Monday evening, Dec. 18, 1899.

\* \* \*

Miss Lillian French sang the "Messiah" at Rock Island on Dec. 19, and had a very good reception there. Thursday evening, Dec. 28, Miss French sang the same oratorio at St. Joseph, Mo., and on Jan. 9 the same work at Wellington, Ohio. Miss French has been engaged for a number of concerts for January and in February she will go to Lincoln and Springfield, Ill. The other soloists who appeared at St. Jo were Mr. R. B. Carson, tenor; Mrs. Frances Carey Libbe and Mr. Edwin C. Rowdon.

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The following is the announcement concerning the Chicago Orchestra concerts of this week:

Next week's programme will open with a new work by Christian Sinding, a Norwegian composer, who has risen to an enviable prominence in the musical world during the last few years. His "Rondo Infinito" is a brilliantly scored composition, which will then receive its first American performance.

Beethoven's seventh symphony, A major, opus 92, will again be brought forward at this time. This symphony was esteemed by Beethoven himself as one of his best efforts, and the general vivacity which pervades it, and the sprightliness of its rhythms, led Richard Wagner to regard it as "the apotheosis of the dance."

The soloist will be Miss Elsa Ruegger, a young violoncelliste, who has been appearing in the East of late. She will play the concerto for 'cello and orchestra by Edouard Lalo.

Another local composer, Adolph Weidig, will be represented for the first time upon these programmes by a capriccio for grand orchestra, a recently composed work which has never been publicly performed.

Two well-known and popular Wagner numbers—the "Waldweben," from "Siegfried," and "Siegfried's Rhine Journey," from "Die Goetterdaemmerung," will conclude this interesting programme.

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The season of grand opera in English by the Castle Square Opera company has had an auspicious opening. The first week, with "Aida," has drawn crowds beyond the anticipation of the management, and the large advance sale of seats for Gounod's "Romeo and Juliet," which is announced for the week beginning Monday afternoon, demonstrates the continued interest in the engagement. The drama is one that naturally admits of presentation on the stage in an elaborate manner, and the management announces that it will have a stage investiture that will well compare with that which has made "Aida" such a creditable production. The cast includes many popular soloists of the Castle Square forces.

Ambrose Thomas' beautiful "Mignon" will be the bill for the week beginning Jan. 8, for which the sale of seats begins Monday. Miss Bessie Macdonald, a Chicagoan, who has been singing in opera abroad with success for three years, will make her debut in this country in this production.

\* \* \*

The regular general concert of the Amateur Musical Club was given on Tuesday, Jan. 2, 1900, in Assembly Hall.

The assisting artists were Mr. and Mrs. Adolf Hahn (violinists) of Cincinnati. The programme is arranged by Mrs. Sara Sayles Gilpin and Mrs. Laura Rexford Pettijohn.

Miss Gertrude Judd, soprano, and Leopold Kramer, violinist, will give a recital before the club in University Hall Tuesday, Jan. 9, 1900, at 2:30 o'clock.

\* \* \*

The third song recital of the season by Max Heinrich will take place Tuesday evening, Jan. 16, in Central Music Hall. Mr. Heinrich will have the assistance in this programme of his daughter, Miss Julia, who has been heard to advantage on former occasions, and also by his wife, who will make her first appearance at this recital.

The programme for this occasion will include seven songs of Dvorak and three of Arthur Foote, which have never been heard in Chicago.

\* \* \*

A programme made up of scenes and acts from well-known operas will be given at Steinway Hall on Monday evening, Jan. 8. The entire proceeds of this entertainment, in excess of the expenses, will be donated to the Lawton fund. This programme will be repeated at Ottawa, Ill., on the 9th inst., and at Peru, Ill., on the 10th.

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At its second concert, which takes place on Jan. 23, the Spiering Quartet will have the assistance of W. C. E. Seeboeck in place of Arthur Foote of Boston, who it was hoped could be secured for this occasion. Mr. Foote's numerous engagements in the East will prevent his coming to Chicago at that time, however.

\* \* \*

William Hepburn Johns, dramatic and musical editor of the Chicago Chronicle since its foundation in May, 1895, died of pneumonia at his apartments in the Plaza Hotel, North Clark street and North avenue, at 4:30 o'clock Wednesday morning, Dec. 20.

Only as late as Friday, Dec. 16, Mr. Johns was in excellent health and was planning some theatrical work of an important nature. Toward evening he was stricken with a congestive chill and suffered two more in quick succession. Saturday, Dec. 17, preliminary symptoms of pneumonia manifested themselves, but still there seemed no occasion for alarm. Monday he grew worse, and by Tuesday morning hope of his recovery was nearly abandoned. He was of stout and rather stocky figure, and pneumonia found him an easy victim.

The deceased critic was 38 years old and by birth an Englishman, his father being at present rector of All-Canning's parish, Divizes, England, one of the loveliest spots in Wiltshire. Though most of his family remained in England and many ties bound him there, Mr. Johns was an ardent American, having arrived here eighteen years ago. For the first few years he was connected with New York papers, among them the Commercial Advertiser, in various capacities from reporter to free lance, critic, and special writer. In 1885 he became managing editor of the Harrisburg (Pa.) Telegram, and during the next five years was identified with the Pittsburg Dispatch, for which paper he wrote dramatic criticism, verses of the day, and editorials.

In 1892 Mr. Johns began his Chicago career as

dramatic editor of the Journal, going thence in 1893 to fill the same position for the Chicago Times. He remained there until the foundation of the Chronicle, of which he became dramatic editor.

He leaves a wife, whom he married in Pittsburg.

Hepburn Johns was a man of strong yet very amiable personality. As a critic he was highly considered. He could write adversely, yet leave no sting of bitterness, and he was a loyal, consistent, and unselfish champion of all that is best in the American drama. The stage owes him a debt it could not repay, and he found his satisfaction and reward in the consciousness of work done bravely and well.

The interment was held at Sewickley, Pa., near Pittsburg.

\* \* \*

The resignation of Miss Anna Millar as business manager of the Chicago Orchestra was accepted at a meeting of the trustees held Saturday, Dec. 30. This action was in response to the following letter from Miss Millar:

To the Trustees of the Chicago Orchestra Association—Gentlemen: I beg with regret to hand in my resignation as manager of the business affairs of the Chicago Orchestra, and to ask that it be accepted without delay.

My own business anxieties and the work of the orchestra have strained my health greatly, and my physician urges immediate relief and rest.

It will afford me great pleasure to do everything in my power to expedite the necessary changes.

With sincere hopes for the future success of the work with which I have been so long identified, I am, sincerely yours,  
ANNA MILLAR.

Miss Millar's wishes were complied with in the following resolution, which was adopted by the Board of Trustees:

Resolved, That the board receives the resignation of Miss Anna Millar as manager of the Chicago Orchestra with profound regret. It desires to express its appreciation of the great services she has rendered the association, and its members hope for a speedy return of her health.

Mr. C. D. Hamill, a member of the Board of Trustees, said that Miss Millar's resignation was voluntary, and the result of impaired health.

"Her health is broken down," he said. "She is suffering from nervous prostration, and it became necessary for her to obtain rest. Her letter and the action of the trustees explain everything in connection with the affair. Nothing more remains to be said."

It is said some of the members for some time have been of the opinion that the work was too heavy and full of detail for a woman. No person has been talked of as Miss Millar's successor, and the trustees will carry on the work to the end of the season.

Miss Millar has been connected with the Chicago Orchestra since 1894, when she succeeded George H. Wulson. Her name came into prominence some time ago in connection with her filing a petition in bankruptcy, said to be the result of unfortunate ventures on her part with certain musical attractions, notably Mme. Carreno.

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Three boys—George Loose of Chicago, Tracy Holbrook of Batavia, and Walter Squire of Aurora—

gave a concert in Aurora Dec. 11 that showed each to be possessed of marked ability in his special form of musical attainment.

George Loose has a voice of rare sweetness and a captivating manner upon the platform.

Tracy Holbrook, a pupil of Earl Drake, is a young violinist whose playing was marked by a mastery of technical difficulties as well as a thoroughly sympathetic interpretation of the difficult pieces which he performed.

Both these boys have had previous experience on the stage, but this was the first appearance of Master Walter Squire as a pianist in concert, and he fully earned the hearty applause which he received, exhibiting in his playing a technique that was very creditable and a power of expression that commanded the attention and sympathy of the audience, which is quite unusual in one so young. He has been under the instruction of his sister, Miss Belle Squire.

All present thoroughly enjoyed the concert and many predicted a promising future for these youthful musicians. The programme was:

- Dream of Paradise.....Hamilton Gray  
Master Loose.
- Souvenir de Hayden.....H. Leonard  
Tracy Holbrook.
- Scherzo .....Schumann
- Melody in F.....Rubinstein  
Walter Squire.
- Obertass .....Wieniawski
- Slumber Song.....Drake
- Polish Dance.....Drake  
Tracy Holbrook.
- A Ballad.....William H. Penn  
Master Loose.
- A la Fontaine.....Godard
- Fete de Village.....Loeschhorn  
Walter Squire.
- Anchored .....Watson  
Master Loose.
- Andante from Mendelssohn Concerto
- Elfentanz .....Popper  
Tracy Holbrook.

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The following engagements have been made for artists under the management of Mrs. Florence Hyde Jenckes of the Fine Arts Building:

- Dec. 1—Handel Quartette at Dallas, Texas.
- Dec. 7—Mrs. Clara Trimble, soprano, and Ridgeway Gebhardt, at Racine, Wis.
- Dec. 7—Edwin Rowden, Milwaukee, Wis.
- Dec. 20—Edythe Adams, 'cellist; Jessie B. Wood, pianiste; Ridgeway Gebhardt, basso; and Marion Pollock Johnson, reader, at Dubuque, Ia.
- Dec. 22—Edwin Rowden, Messiah, Chicago.
- Dec. 25—Edwin Rowden, recital, Lake View, Ill.
- Dec. 28—Edwin Rowden, Messiah, St. Joseph, Mo.
- Dec. 15—Edwin Rowden and Jessie Belle Wood, pianiste, at Aurora, Ill.
- Dec. 7—W. C. E. Seeboeck, piano recital at Davenport, Ia., also a recital at Rockford, Ill.
- Jan. 15—The Schumann Trio at Grand Rapids, Mich.
- Jan. 30—Nellie Sabin Hyde, contralto, and Franz Proschowsky, tenor, at Faribault, Minn.
- Jan. 31—Miss Hyde and Mr. Proschowsky, with the

Apollo Club, at Minneapolis, Minn., and also for their appearance with the Thursday morning musicale, Feb. 1.

Feb. 3—W. C. E. Seeboeck, pianist, at Lafayette, Ind.  
Feb. 3—Edwin Rowden, at Elgin, Ill.

Mrs. Jenckes has also closed an engagement for Mr. Ridgeway Gebhardt to appear in the Messiah at New Albany, Ind., and the engagement of Mr. Alfred Rollo as tenor of Westminster Church, Minneapolis, Minn.

\* \* \*

Miss Mary Florence Stevens gave an interesting recital on Thursday evening, Dec. 7, in Auditorium Recital Hall, with Miss Lillian Roemheld, violinist, and Mr. Louis Amato, 'cellist, as assisting artists. The programme was an interesting one and showed to advantage the singer's versatility in German, French and English songs. Miss Stevens has a full soprano voice, of great purity and sweetness of tone, which she uses with ease and intelligence. The evenness and resonance of her voice are particularly noticeable, indicating thorough training, and a good method. Added to her vocal gifts, Miss Stevens has a charming personality, and her ease and graciousness won and held the sympathetic attention of her audience throughout.

Her forte is in the broad, sustained style, as was admirably shown in Massenet's "Il est doux," which was given with power and dramatic feeling, and in a song from the Polish of Zarzycki, whose pathos was well brought out; but she was also successful in her interpretations of the smaller songs, notably in an arch little encore song of Lynes. Weil's Spring Song, with violin obligato, was a fine closing number, full of joyous abandon, and served to show to advantage the singer's upper register.

Miss Roemheld possesses fine technique, but the most attractive feature of her playing is its sympathetic feeling—you realize that she is endeavoring to interpret the composer's thought to you, and not merely to display her own technical skill. One of her numbers was by Coleridge-Taylor, the brilliant young colored man, whose compositions have made such a stir in London, and are fast finding favor in this country. Miss Roemheld brought out ably the weird quality of this unusual work.

Mr. Amato's work is too well known to need further praise; it suffices to say that he was in excellent form, and played with all the richness of tone and beauty of feeling for which his work is noted, and each of his numbers was finished and artistic.

The accompaniments of Mrs. C. duV. Butterfield added greatly to the success of the programme, as she showed herself not only master of the instrument, but all times in thorough sympathy with the artist.

The programme in full was as follows:

- a Autumn Sadness.....E. Nevin
- b Confidence .....E. A. MacDowell
- c A Song of Sunshine.....Goring-Thomas

Miss Stevens.

Romance Sans Paroles—Rondo elegant..Wienawski  
Miss Roemheld.

Air de Salome (Herodiade).....J. Massenet  
Miss Stevens.

Sur le Lac.....B. Godard  
Mr. Amato.

Valse Caprice.....Coleridge-Taylor  
Miss Roemheld.

- a "Was Weinst du, Blumlein".....Clara Schumann
- b Rozne Lzy (Verschiedene Thranen)..A. Zarzycki

Miss Stevens.

Fantaisie sur Martha.....Paque  
Mr. Amato.

- a Elegie—(violin obligato).....J. Massenet
- b Fruhlingslied—(violin obligato).....O. Weil

Miss Stevens and Miss Roemheld.

\* \* \*

The Evanston Musical Club gave a very successful rendition of the Messiah, their annual Christmas performance, on Thursday evening, Dec. 14, with Mrs. Sanger Steele, Miss Mabelle Crawford, Mr. Glenn Hall and Mr. Arthur Van Eweyk, as assisting soloists. The work of the club was marked by ease and surety of attack, and great unity, each voice part singing as one. The quality of tone was unusually sweet and pure, and a good balance of parts was maintained, except in a few instances, where the sopranos were not quite forcible enough. The interpretation of the chorus "Unto Us a Child is Born" was exceedingly artistic, working up from the small childlike tone of the beginning to a broad climax in the fine harmonies of the close. Prof. P. C. Lutkin, the conductor, is to be commended for the careful training which the singing of the club evinced, and also for his broad and sympathetic handling of the fine choral numbers of this great work.

Mrs. Steele's voice is very sweet, though light, and the opening recitatives were given remarkably well, but much of her work was marred by manifest nervousness; in her closing solo, however, she overcame this to a large extent, and sang with greater

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breadth and ease, and made an excellent impression.

Miss Crawford completely won her audience by the rich, sympathetic quality of her voice, the ease and repose of her manner, and the perfection of her enunciation; she sings with fine feeling, and with that warmth that is yet consistent with perfect dignity. She achieved a distinct success.

Mr. Hall's rendering of the tenor solos was quite satisfactory, the opening numbers particularly showing finish and sweetness of tonal quality. But at times he forces his voice, rendering it quite unmusical, and displaying a self-assertiveness which strikes an audience unpleasantly.

Mr. Van Eweyk has a rich, sonorous voice, and sings with great earnestness and power, but his tone is often thick and guttural, and his execution of the florid passages rather faulty. However his "Why Do the Heathen" was sung with a fire and spirit that was quite convincing.

On the whole, the club is to be congratulated on a very satisfactory concert, and a most auspicious opening of the season. The people of Evanston appreciate the good work of the club and almost every seat in the house was sold.

\* \* \*

Thursday evening, Dec. 21, Director Perkins presented the usual holiday season concert by the Chicago National College of Music in Kimball Hall. The audience, which was composed largely of college students, music teachers, well-known performers, including several of the Chicago (Thomas) Orchestra, and society people, filled the hall to overflowing. Messrs. W. Waugh Lauder, Hans S. Line, Alexander Krauss and Louis Amato of the faculty were ably assisted by Mr. J. Halamiczek, Mr. Elmer De Pue and Mrs. Nellie Bangs-Skelton, in presenting the following very excellent programme:

- Trio for piano, violin and 'cello, op. 70, No. 1....  
 ..... Beethoven  
 Allegro, Adagio, Finale-Presto.  
 Messrs. Lauder, Krauss, Amato.  
 Vocal—a The Lilies Clustered Fair and Tall..Dana  
 b Herzen's Fruhling.....Von Wickede  
 Mr. De Pue.  
 Sonata for 'cello and piano, Op. 36.....Grieg  
 Allegro, Agitato, Andante Tranquillo, Allegro.  
 Messrs. Amato and Lauder.  
 Violin—Fantasie Caprice.....Vieuxtemps  
 Mr. Krauss.  
 Mr. Line at the piano.  
 Vocal—Aria from "Deborah".....A. D. Duvivier  
 'Cello Obligato by Mr. Amato.  
 Mr. De Pue.  
 Quartette for piano, violin, viola and 'cello.....  
 .....Robert Schumann  
 1. Sostenuato assai—Allegro ma non Trappo.

2. Scherzo—Molto Vivace.
3. Andante Cantabile.
4. Finale—Vivace.

Messrs. Line, Krauss, Halamiczek and Amato.

When all of the numbers were superbly performed it is almost invidious to particularize. Numbers 2, 3, 4 and 5 were encored and the opening and closing were heartily applauded. The public is too well acquainted with the ability of Messrs. Lauder, Line, Krauss and Amato in connection with the college concerts, and of Mrs. Skelton's superb qualities as an accompanist for many years in public concerts and in society circles to call for comment, further than to say that each one sustained the good reputation which has been honestly earned and ably sustained in this city. Mr. De Pue is a vocalist worthy of special mention. While he has been for some time a great favorite at the clubs and in society as a singer of ballads and popular songs of the better class, he has rarely been heard in public concerts—a place which by natural talent and culture he is fitted to fill with great acceptance, as demonstrated at this concert. He has a robust tenor voice of great range and excellent quality, which he uses with intelligence. In addition to his forceful and well-modulated voice, his enunciation and distinct pronunciation, easily heard in all parts of the auditorium, are models for other vocalists to imitate. Voices of the caliber, compass and quality of Mr. De Pue's are rare, and we bespeak for him great success if he consents to come before the public. Messrs. Krauss and Amato were heartily encored after their numbers. The Beethoven Trio and Schumann Quartette were splendidly performed and fitting opening and closing numbers to one of the best college programmes ever given in Chicago.

\* \* \*

Henry Purmort Eames, the eminent American pianist, gave a recital at Blue Island Opera House, Blue Island, Thursday evening, Dec. 28. The affair was largely attended, as one of more importance than usual.

Mr. Eames' programme was wide in its scope, including selections from Schumann, Schubert, Mendelssohn, Chopin, Wagner, Borodin, and other composers. Prof. Eames was in excellent form and was encored repeatedly.

Prof. Eames was at one time one of the best-known pianists in Chicago, but has not been heard here frequently of late owing to his duties as head of the department of music in the University of Nebraska.

\* \* \*

The Leffingwell Quartette Club, assisted by Miss Carrie Chard, gave a concert at Sterling, Ill., Jan. 1, under the auspices of the Y. M. C. A.

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The offices of The Musical Critic are now located in the Athaneum Bldg., Suite 328.

Chicago, January, 1900.

In relation to the article on Mr. Petschnikoff, written by one who knows, we have simply to call attention to the fact that it has been conclusively proven that the articles published in the Musical Courier relating to certain pianists, violinists, singers, and others of the profession are instigated by dollars and cents and they are the worst kind of lies, because they bring in and represent that certain critics have said these things about these self-same musicians.

The so-called extracts from criticisms by prominent critics of the East are only garbled and doctored extracts. It is therefore fair to assume that the articles relating to Mr. Petschnikoff (and several others) are fully as unreliable as others; in other words, a prominent and meritorious artist would better remain unmentioned in the columns of this now notorious sheet.

\* \* \*

The New York papers are paying their respects to Anna Millar and incidentally the Musical Courier. Here is a beauty clipped from the columns of the most prominent music trade paper published in this country, viz.: The Music Trades:

THE "COURIER" DENOUNCED.

THE CHICAGO "INTER-OCEAN" ACCUSES THE "MUSICAL COURIER" OF FORCING MISS ANNA MILLAR, THE MANAGER OF THE CHICAGO ORCHESTRA, INTO BANKRUPTCY.—MISS MILLAR ALLEGED TO HAVE BEEN HELD UP AND COMPELLED TO PAY TRIBUTE.—TIRED OF BEING BLACKMAILED SHE FILED A PETITION.

(Special to Music Trades.)

Chicago, Dec. 10, 1899.

Anna Millar, the manager of the Chicago Orchestra, has failed and has filed a petition in bankruptcy. She estimates her liabilities at \$7,504.54, of which about \$4,600 are said to be due to the "Musical Courier" and the Blumenberg Press. About \$2,750

are due to Mr. H. W. Huttig, of Muscatine, Ia. There are \$350 due to Mme. Carreno, the pianist, for whom Miss Millar acted as manager for a time, and other small amounts of less than a hundred dollars due to Edward Schuberth & Co., Brentano's and George Schirmer & Co., and \$50 to the Musical America Co.

Miss Millar has been the manager of the Thomas Chicago Orchestra for about five years. She was at one time a music teacher, and drifted into management through arranging a concert for a young friend. She has been connected with a number of prominent musical enterprises in the West, and has always shown great ability and has met with success.

Her failure here was somewhat of a surprise, as she was believed to have made a great deal of money.

It is now said that she was unmercifully "bled," under the guise of "advertising" and "printing" by the "Musical Courier" and the Blumenberg Press of New York.

Quite a sensation was caused here this morning in trade and musical circles by the appearance of a two-column article in the "Inter-Ocean" on Miss Millar's failure.

The article is headed with big headlines as follows:

MISS MILLAR HELD UP.

WHY CHICAGO ORCHESTRA MANAGER WENT INTO BANKRUPTCY.

TIRED OF BLACKMAIL.

COMPELLED TO PAY TRIBUTE IN THE GUISE OF ADVERTISING.

In the course of its article the "Inter-Ocean" pays its compliments to Mr. Blumenberg and the "Musical Courier" as follows:

"Back of Miss Millar's bankruptcy plea is an extraordinary story of sordid critics, a hungry musical journal, blackmail advertising and semi-hold-ups.

"Miss Millar was forced into this, hounded into it by one thing and one thing only," said a member of her family. Plenty of musicians, if they care to do so, could tell the reason exactly. The schedule of debts speaks for itself."

The methods of the "Courier" are described by the "Inter-Ocean" as follows:

"This publication has its agents stationed in every city in the country. They make life a burden for music teachers, heads of music schools, managers, and, in short, everybody connected with the art, from the janitor who sweeps out the hall to the prima donna who sings behind the footlights. A certain amount of blood money must be paid to satisfy these people. 'How much advertising are you going to give us this year? Oh! only so much? Well! we shall see!' says the agent, the first time he finds it necessary to put the screws on. If mild means are not effective all the instruments of torture known to the agents, who make a business of inventing them, are paraded before the victim. The next issue of the publication contains a first-class roasting. The manager discovers that his people are not up to the mark. They play and sing out of tune. They produce no new music. They are back numbers. At every town the manager finds his

guns spiked before he gets there. At last, in sheer desperation, he throws up his hands and says: 'I surrender; you may tap my bank account!' This thing has been going on for years.

"Only yesterday a woman music teacher in the Fine Arts Building said with tears in her eyes: 'I have just been held up by the agent of the "Courier." Life is being made miserable for me, but I simply don't dare to take the consequences of not paying.'

"It has been expected for some time that matters would come to a crisis between these people and Miss Millar. A few weeks ago a representative was sent here to demand a settlement. He resorted to his usual bullying tactics. It is the practice to drive managers into their debt, as far as possible, and then hold the debt over them as a club. They began to crowd Miss Millar to the wall and she determined to put a stop to their high-handed proceedings once for all."

Miss Millar's attorney, Ralph Thatcher, in an interview in the "Inter-Ocean," confirmed the statement that one cause of Miss Millar's action was that about one-half of the amount of the notes had been "extorted" from her by the "Musical Courier" Company.

You can easily imagine the sensation this exposure in the "Inter-Ocean" has created here.

However, it has been expected. The only wonder is that it has been so long delayed. X.

\* \* \*

Our expectations were raised to the highest point by the advance notices which the irrepressible manager of Mr. Petschnikoff had caused to be printed in various newspapers and music journals.

On discovering that the young man only possessed the usual allowance of physical proportions and the same number of fingers vouchsafed to ordinary mortals we were prepared to believe that he was not so immensely superior to others, and were not so badly disappointed as we might otherwise have been if we had taken the critics seriously.

Is he a fine violinist? Yes, surely; but he is not as perfect as he has been represented.

The first movement of the great Tschaiakowsky concerto went well with the exception that at the change of the bow there was heard that there was a sure imperfection in his bowing. The second movement is an andante and was not made either interesting or grateful when played as an adagio. The last movement was taken at such a dizzy tempo that only

about half the notes were heard at all, which tempo, by the way, might be allowable in a smaller place than the Auditorium. This should, however, have been taken in consideration.

The audience evidently thought by their vociferous applause that Mr. Petschnikoff had "finished his piece" at the end of the first part, and we were informed by a lady who heard him at the evening performance that he played three encores, two with the orchestra and one without being accompanied, which was not strange, when a violinist who was present, and who has had some experience in the same line, gave the people present the credit or the discredit of so thinking.

Chicago audiences are not notably musical; it was therefore a mistake to play Bach as an encore.

On the whole, Mr. Petschnikoff is a young, talented and able violinist, but he has something to learn.

The most perfect performance ever heard in this city at the orchestra concerts at the Auditorium, in the manner of violin playing, after all, was that of Lady Halle. Her work will remain a pleasure as long as we live, while, unfortunately, the same cannot be said at the present time of Mr. Petschnikoff. He is young, though, and will undoubtedly improve.

The moral of this is that it is a pity that such exaggerated reports should be deemed necessary in order to secure or force success in the case of any musician.

\* \* \*

Why should we have Mark Hambourg here when we have several pianists who can play the D minor Rubinstein concerto better than he can?

Why should Hambourg receive several hundred dollars for his performance when some of our local artists will do it for less and do it better?

Why should the American public be humbugged and deceived into believing Hambourg to be the greatest pianist in the world when critics in the East, critics who are irreproachable, declare him to be lacking in musical qualities, in the rare art of phrasing, in many qualities which must be found in a real artist?

He pounds, pounds, pounds, says Philip Hale in the Boston Journal, and many other well-known critics virtually say the same.

\* \* \*

To those who enjoy prize-fights, the mill between Mark Hambourg and a Knabe piano, on the Auditorium stage, with Theodore Thomas as referee, was

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a most enjoyable affair. The piano gave signs of distress early in the fray, but towards the end Hambourg was so exhausted that he laid back in his chair and gave evidence in audible sighs that the unequal contest was beyond all human endurance, or perhaps he was not trained to the task.

He could not have selected a more appropriate weapon with which to attack his antagonist than the episodic chestnut, the Rubinstein D minor concerto.

We do not know who is to blame for the infliction of this immature representative of the fistic art, but we should say that a little more care in the selection would have brought about more satisfaction to the enemies of the piano.

But Mr. Hambourg did his best and if there are any weak points in the piano that he did not discover short of absolutely smashing it to smithereens we were so obtuse as not to be able to detect them.

Mr. Hambourg is not quite old enough yet. When he comes to more mature years and has been trained by Bob Fitzsimmons we shall take more interest in a contest of the kind, and if the piano does not get a worse beating we shall be greatly disappointed.

\* \* \*

A pleasant little affair was the concert at University Hall on Dec. 13, given by Ella Dahl-Rich, pianist; Herbert Butler, violinist, and Carl Klamms-teiner, 'cellist.

The Mendelssohn Trio, Op. 66, was played with fine effect. The Trio Opus 52, No. 3, by Rubinstein, closed the recital.

Mrs. Rich played two Chopin numbers as solos and responded to the demands of the audience with an encore. Her numbers were the Prelude No. 15 and the A flat Ballade. The first was almost perfect and the second, as far as her strength permitted, was also charmingly given, but those Chopin Ballades are deceiving compositions so far as the technic required to play them is concerned. One scarcely even hears them attempted without a feeling of uneasiness when the virile or difficult parts are reached.

However, Mrs. Rich is a decided acquisition in any concert room and her part of the Trios were most beautifully played. Mr. Butler is an excellent violinist with a good tone (barring a bad violin), adequate technic, no disagreeable mannerisms, and though not the greatest violinist in Berlin, as his ill-advised circulars would have us believe he was when he was a student there, is yet a very welcome addition to

the many good players of the instrument which we have in Chicago.

Mr. Klamms-teiner did not develop any qualities which we might greatly admire. His tone is small, but he may improve on further acquaintance.

\* \* \*

Gertrude Judd is a new comer, a soprano with a pure voice and a finished method. She was introduced to the public at the Ballad concert given by the Clayton F. Summy Co. at Central Music Hall. Besides the new songs which she sang, she gave perhaps the most finished performance of the Mignon Polonaise ever heard in this city. It was made a gem and was one of those musical events which one likes to look back upon as the years roll by.

Charles W. Clark was the male singer for the occasion and it is needless to say his work was up to his usual standard of excellence.

Jeanette Durno was the solo pianist, and added to her laurels by playing her numbers artistically and with due regard for whatever merits they possessed. Some of them, though, were of a decidedly conventional order.

Nellie Bangs-Skelton was the principal accompanist and is one of the best in the city.

\* \* \*

"Famous Violinists of To-day and Yesterday," by Henry C. Lahee (L. C. Page & Co., Boston), is a book of many anecdotes, with here and there a helpful criticism for the general reader. Beginning with the early Italian masters of the violin, celebrated musicians are passed in review down to the present time.

\* \* \*

Maud Powell was born in Aurora, Ill., in 1868. Her father is American and her mother German. She began her musical education at the age of four, by taking piano lessons. At eight she took up the violin, and made such excellent progress that, when she was thirteen years old she was taken to Leipzig, where she studied under Schradieck, and received her diploma in a year, playing also at one of the Gewandhaus concerts.

She next went to Paris, where she was the first selected out of eighty applicants for admission to the Conservatoire. In the following year she accepted an engagement for a tour in England, and had the honor of playing before the royal family. While in London Joachim heard her, and expressed his approval of her capabilities by inviting her to go to Berlin and become one of his pupils, which she accordingly did,

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and remained with him for two years.

In 1885 she made her debut in Berlin at the Philharmonic concerts, when she played the Bruch concerto, which she also played in Philadelphia later in the same year. Miss Powell has appeared in the best concerts throughout America, and has gained a reputation second to no American novelist. She has an immense repertoire, and is also a student of literature.

\* \* \*

If the above is a fair sample of the incorrectness of the book mentioned above, not much stock can be taken in it as true history. We mention this particular instance because it relates to one of the Chicago musicians, William Lewis, one of the best players in his day and the one who is entitled to the credit of laying the solid foundation for the subsequent success of Maud Powell, who took her to Europe, and placed her in the care of Schradieck, after teaching her for five or six years.

Miss Powell herself never forgets her first instructor and is in constant communication with him to this day.

And quite apropos to this is the fact that Mr. Lewis has pupils in his care now who are wonderfully proficient, perhaps as talented at the same age as was his famous pupil, Maud Powell.

Give the American teachers credit.

#### AMONG THE CHOIR LOFTS.

The story of Isaac and Rebekah was the theme of a song festival at St. James' Church, Cass and Huron streets, Sunday afternoon, Dec. 24. The music of Barnby's difficult cantata was rendered by the choir with beautiful effect. The church was decorated with Christmas greens and everything possible done to add to the success of the pretty love story of the wooing and winning of Rebekah. Master Reuben Manley assumed the part of Rebekah and rendered the difficult score allotted to him in a praiseworthy manner. W. J. Brown carried the tenor part of Isaac, and John Van Duzer assumed the character of Eliezer. Choir-master Smedley drilled the singers nearly two months in the score of the cantata.

Henry B. Roney carried out his usual Christmas custom the evening of Dec. 24 and cheered the inmates of hospitals with carols of the day of joy. Accompanied by half a dozen of his "boys," Professor Roney visited the Home for Incurables, the Baptist Hospital, the Woman's Hospital and St. Luke's Hospital. A visit was to have been made to Mercy Hospital, but owing to the death of one of the sisters there the visit was abandoned. Jamie Crippen and George Loose sang the solos of the Christmas carols that were rendered and Perry Sudborough played violin selections.

\* \* \*

A chorus choir of fifty voices, under the direction of Mr. Sydney Lloyd Wrightson, made its first appearance at the Fullerton Avenue Presbyterian Church Sunday evening, Dec. 24, and proved a great success. Henceforth this choir will supply the music every Sunday evening at that church, and, as announced, will furnish special musical services on the last Sunday evening of each month.

\* \* \*

Dudley Buck's Christmas cantata, "The Coming of the King," was given in the First Congregational Church the evening of Dec. 24. The performance enlisted the services of the First Choral union of forty voices under Mr. Howenstein's direction, and the following soloists: Soprano, Miss Ada Harbinson; alto, Miss Bessie Rathbun; tenor, Charles Paterson; baritone, Jay Black; basso, G. Roy Hall. A short organ recital by Dr. John Mills Mayhew preceded the cantata.

\* \* \*

"I am sorry to learn that you are so ill that you cannot possibly be in your accustomed place to-morrow morning, Miss Hysee," said the minister's wife condolingly, "and I have hurried over to say that you need not feel the slightest uneasiness about the solo you were to sing in the opening anthem. Dr. Goodman and the choir have arranged that Miss Goneby shall take the part, and——"

"What?"

The popular soprano of the Rev. Dr. Goodman's church choir sat bolt upright in bed.

"What?" she screamed. "That old maid with the cracked voice trying to sing my solo? Never!"

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With one hand she tore the bandages off her head; with the other she swept the medicines from the little table to the floor, and then kicked down the coverlet.

"Tell Dr. Goodman and the others," she said, in a voice that rang through the house like the silvery tones of a bell, "to notify Miss Goneby that she needn't mangle that solo. I'll be there."

\* \* \*

Handel's "Messiah" was presented by the chorus choir and orchestra of Grace Methodist Episcopal Church, La Salle avenue and Locust street, last Sunday evening. The performance was under the direction of William Bentley Hilton, organist.

\* \* \*

Masses and watch-night services took place in the Chicago churches of every denomination on New Year's eve, and the Catholic churches planned elaborate services.

#### MADAME MARGARETHA WUNDERLE.

This talented lady was born in 1871 in Koenigsberg, Germany. When still a child her love and talent for music revealed itself. As she developed into maidenhood her marvelous musical capabilities unfolded, and musicians and critics alike prophesied a career of fame for the young girl. By the time she reached womanhood she had fulfilled these flattering predictions by becoming known from end to end of her native land. By persistent and assiduous study she has so developed her heaven-born talent that to-day, with her perfect technique, expression prompted by genius, and a strength of playing seldom given to women, either in orchestra or solo, she stands the unrivalled player in America.

Madame Wunderle's career has been an enviable one, she having been connected with only the finest musical organizations. Previous to her engagement with the Pittsburg Orchestra, her engagements were in Berlin and Vienna, with the world-famed orchestra of Rubinstein, St. Petersburg, Russia, and with the famous Hans Von Bulow Orchestra, Hamburg, and the Thomas Orchestra of Chicago.

Madame Wunderle as harp soloist of the Pittsburg Symphony Orchestra as usual is already a great favorite and the recipient of an opulence of encomiums at the hands of both press and music lovers. In commenting upon a recent concert the Pittsburg Leader writes as follows:

"Oberthur's romance for harp and orchestra was excellently done. The harp of course is the dominant instrument throughout, and for the first time this season Madame Wunderle had an opportunity to exhibit that skill which is known so well throughout this country. For delicacy and precision of touch and an unfailing intelligence in the matter of tempo, we have no harpist who can excel her. More than that, she has sound musical scholarship. The orchestra is very fortunate to have her services for the season."

The Pittsburg Commercial Gazette pays her the following tribute upon her appearance at a concert given in conjunction with Miss Clara Butt, contralto:

"The honors of the evening, however, were shared

by Mme. Margaret Wunderle, the harpist, who, though playing in the Pittsburg Orchestra, is heard but rarely.

"Mme. Wunderle's numbers on the programme met with the heartiest appreciation and the harpist was recalled again and again, but no encore was given, though so repeatedly demanded. Mme. Wunderle plays with much delicacy of feeling and last evening showed the harp at its best as she brought out its exquisitely sweet and musical tones with the touch and manner of the artist. During the first half of the program an "Andante," by Von Wilm, was given, the harp solo in the second half being a waltz by Albert-slotter, and "Fountain," by E. Shuecker. Mme. Wunderle also played with the piano in accompaniment for the singer. The concert was a distinct social and artistic success."

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#### MARY FLORENCE STEVENS.

Miss Mary Florence Stevens, whose portrait appears with this number, is one of Chicago's talented young singers and teachers. Her voice is a sweet soprano, and its freedom and steadiness of tone, together with its purity and a fine breath support, indicate a correct method of tone production, and promise well for those who are under her instruction. In addition to many charming qualities as a singer, Miss Stevens has the clearness of expression, and the patience which are among a teacher's most valued gifts. Her pupils show steady progress, and a careful voice placing which is too rarely found among young singers.

Miss Stevens has a studio in the Auditorium, the one formerly occupied by her teacher, Mrs. Sarah Robinson Duff, who is now teaching very successfully in Paris; upon her departure for Europe three years ago, Mrs. Duff put her work in the hands of Miss Stevens, as the only one of her pupils who was qualified to continue it.

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